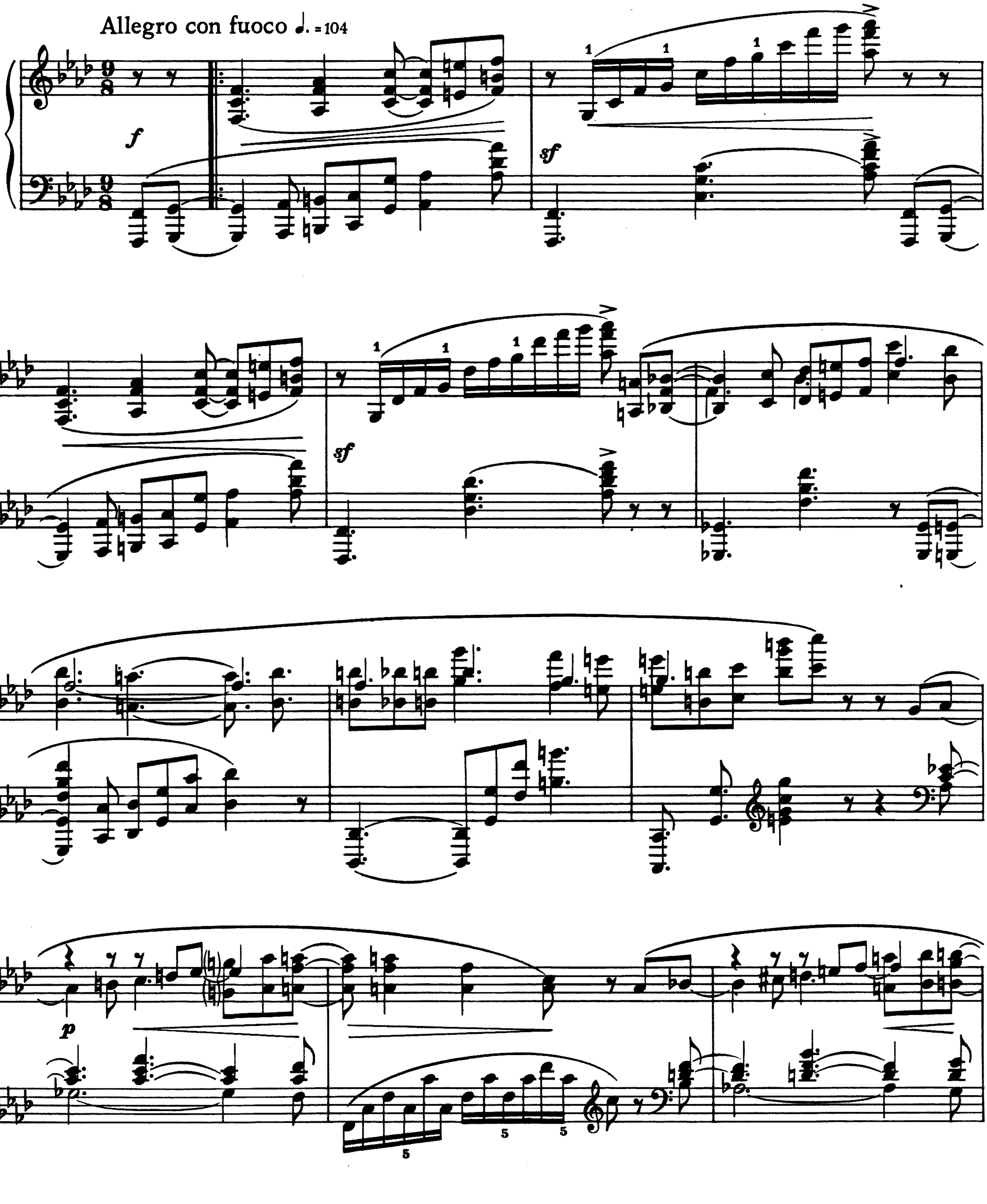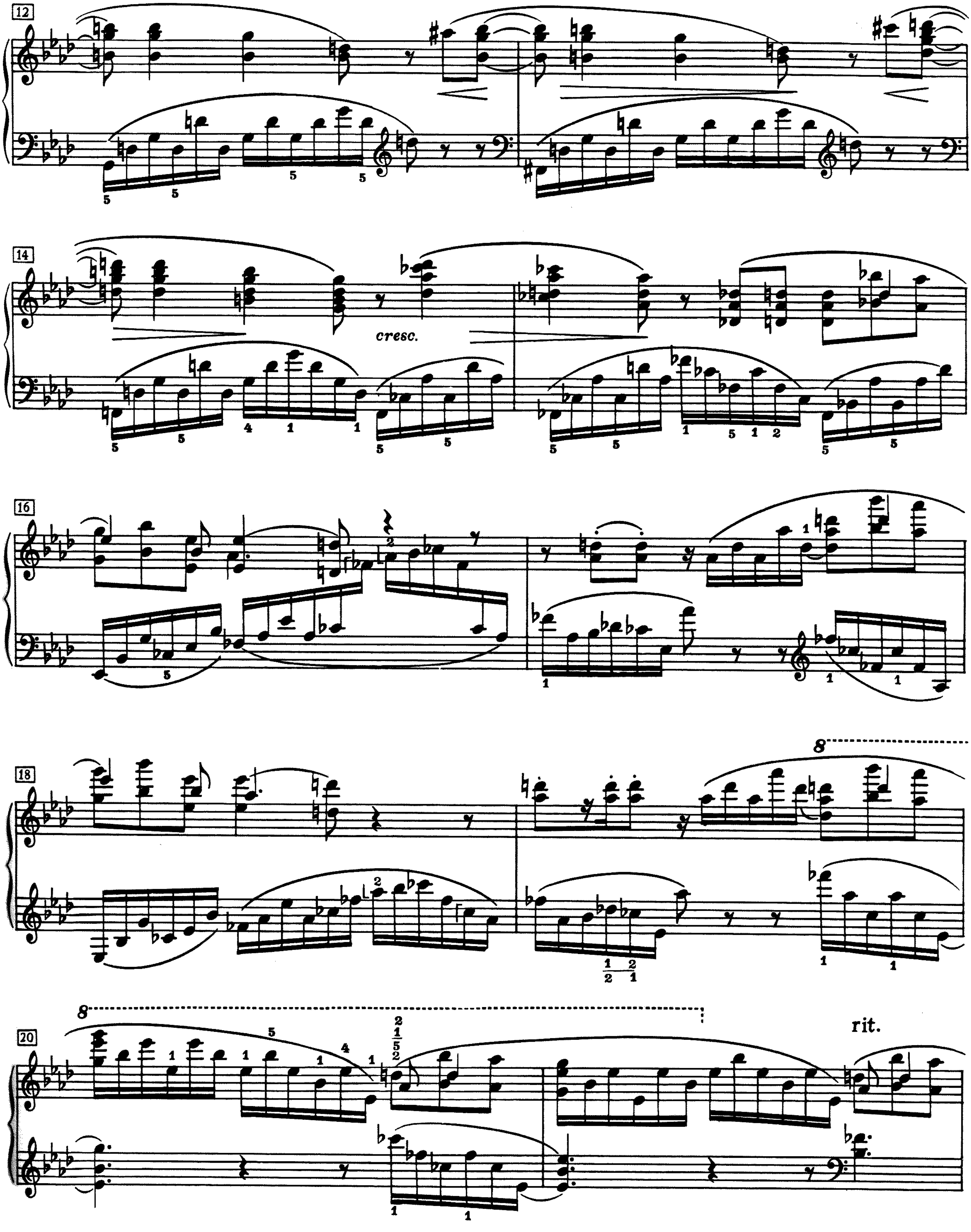SONATE Nr. 1
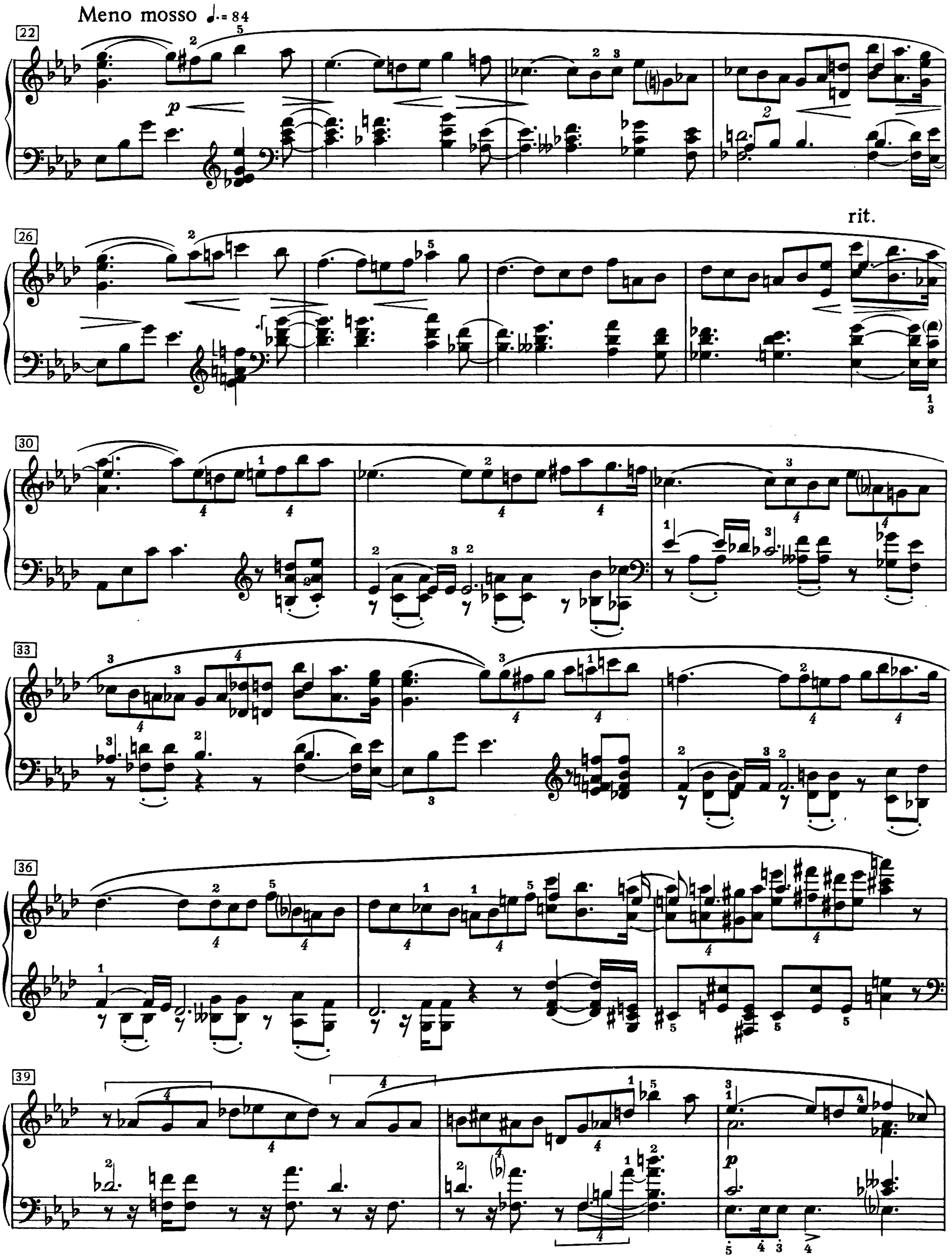
Alexander Skrjabin
(1872-1915)
Op. 6 (1893)
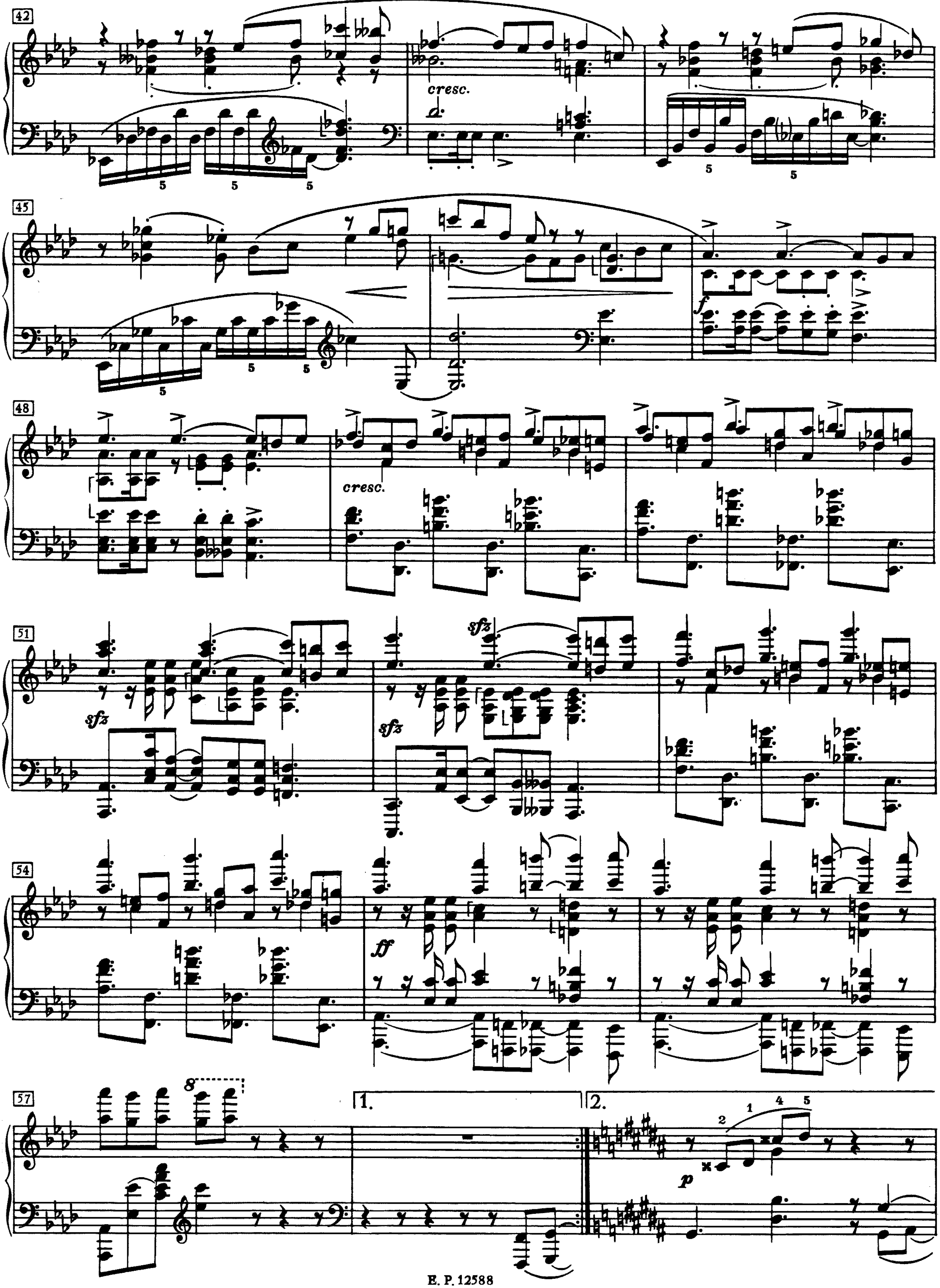
I
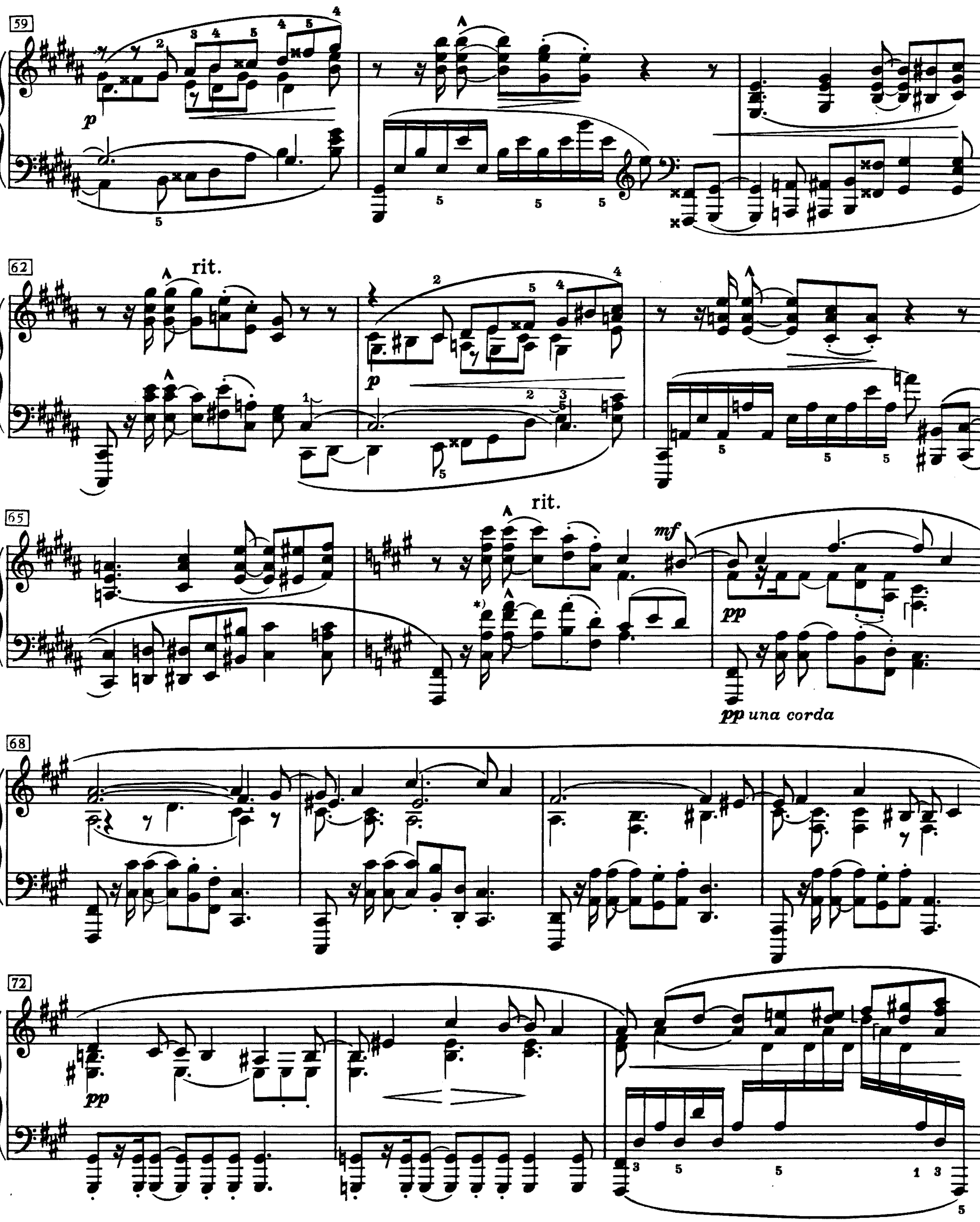
Allegro con fuoco ♩. = 104




12
14
cresc.
16
18
8
20
8
rit.


Meno mosso ♩. = 84
22
p
26
rit.
30
33
36
39
p
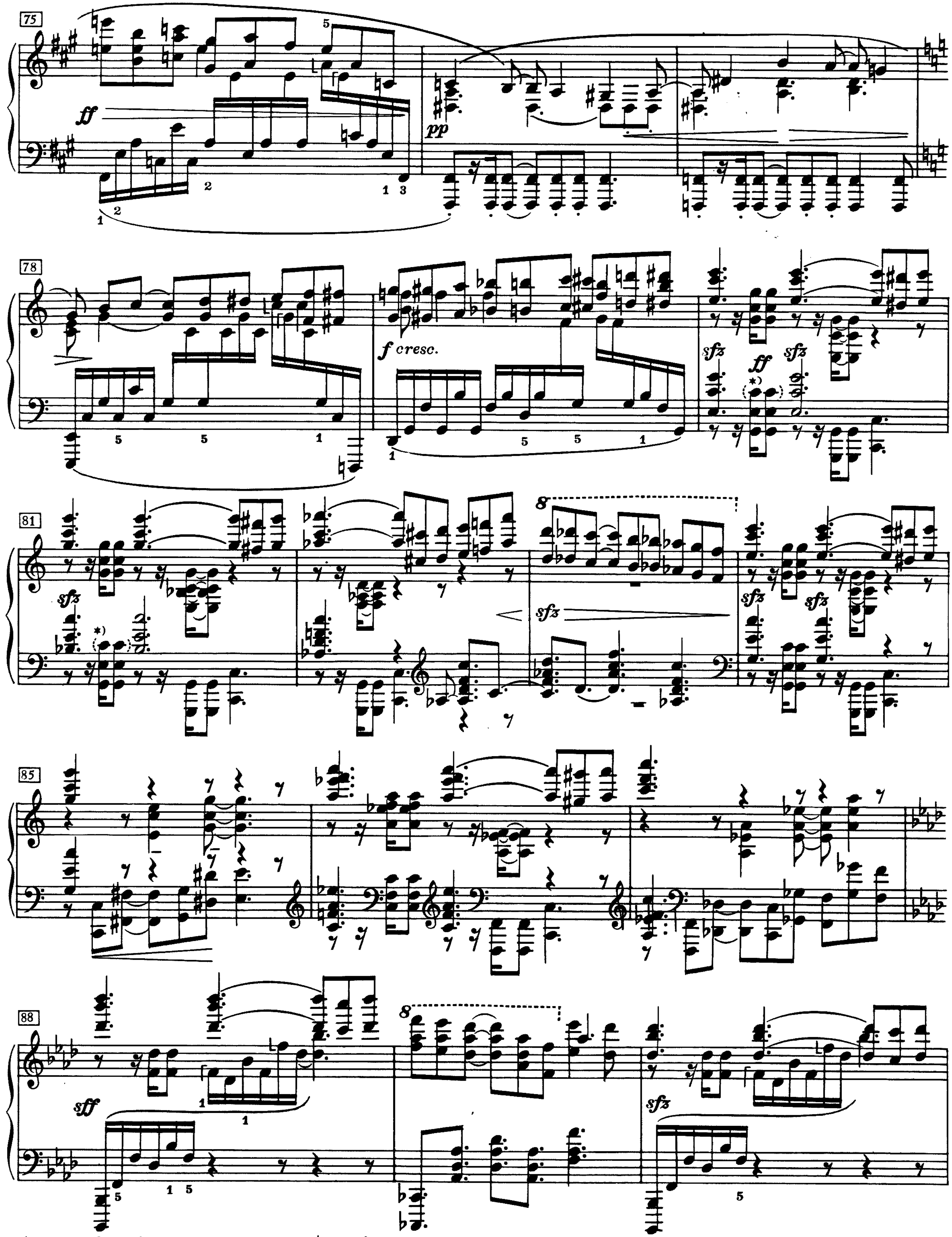

42
cresc.
45
f
48
cresc.
51
sfz
sfz
sfz
54
ff
57
8
1.
2.
p



*) Herausgeber schlägt im Interesse der Präzision des immer wiederkehrenden Rhythmus ♬♪ vor, hier das fis wegzulassen.

L'éditeur propose omettre le fa-dièse en faveur de la précision du rythme toujours se répétant ♬♪.
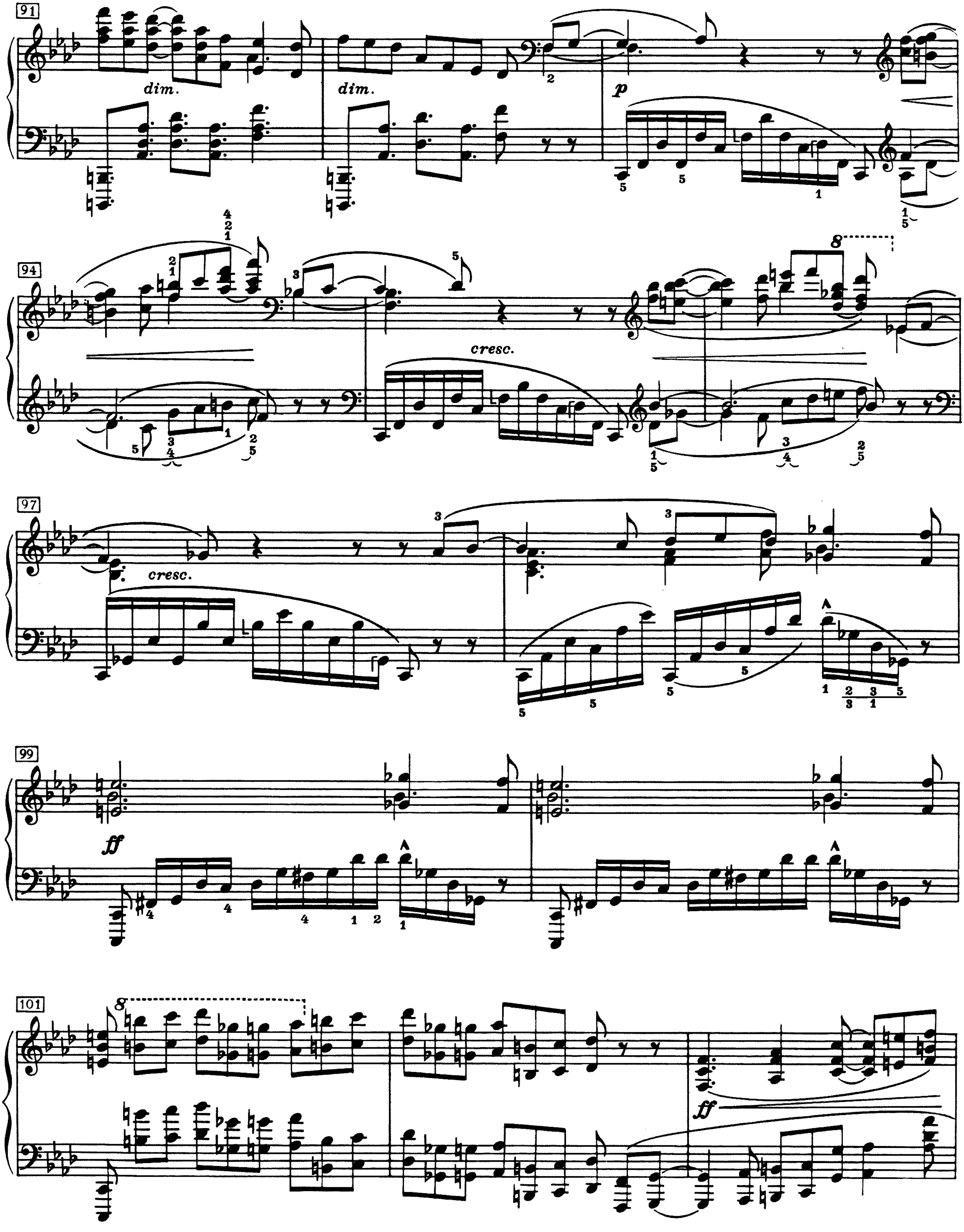
In favour of the precision of the constantly recurring rhythm ♬♪ the editor proposes the omission of the f#.
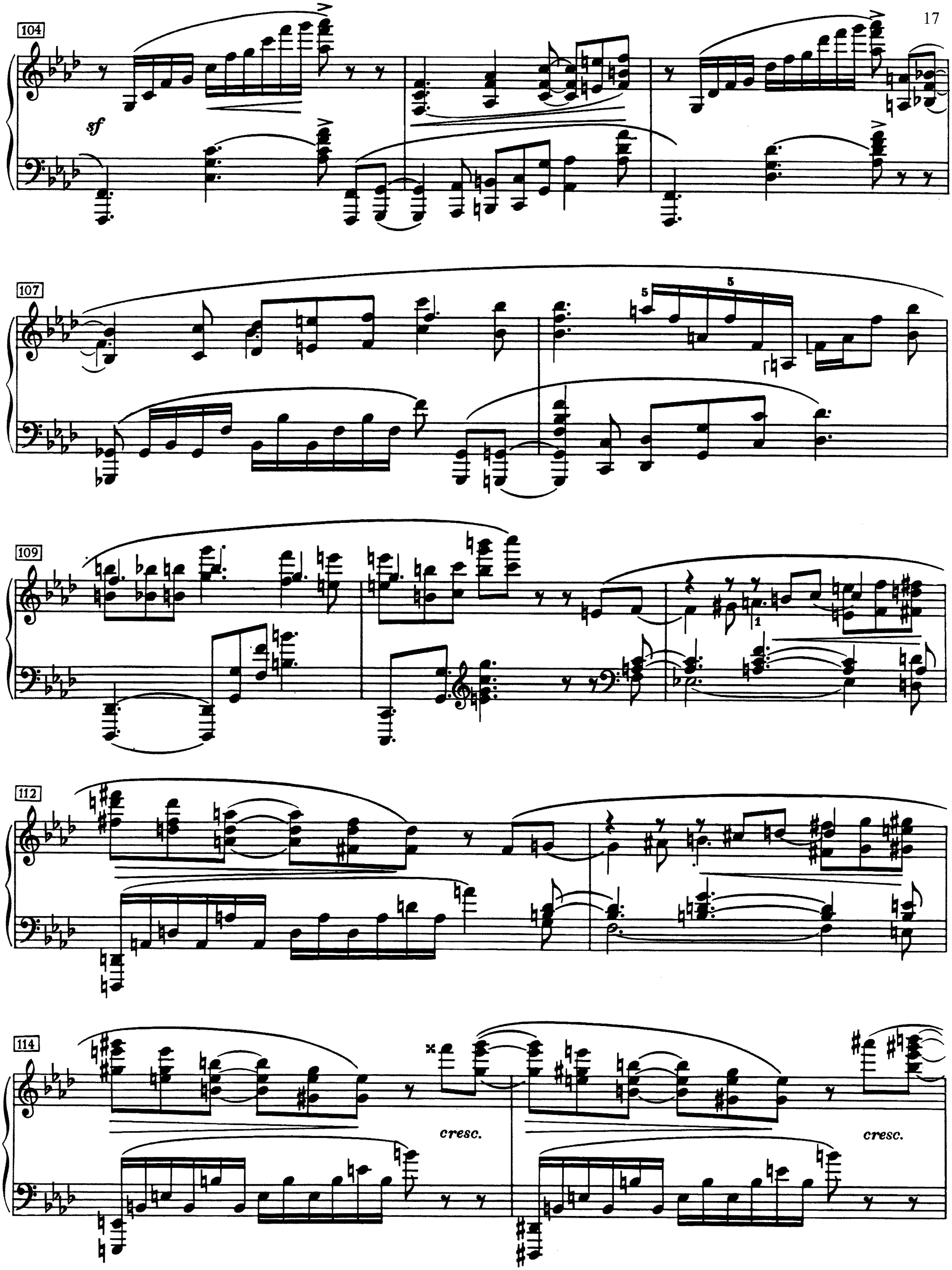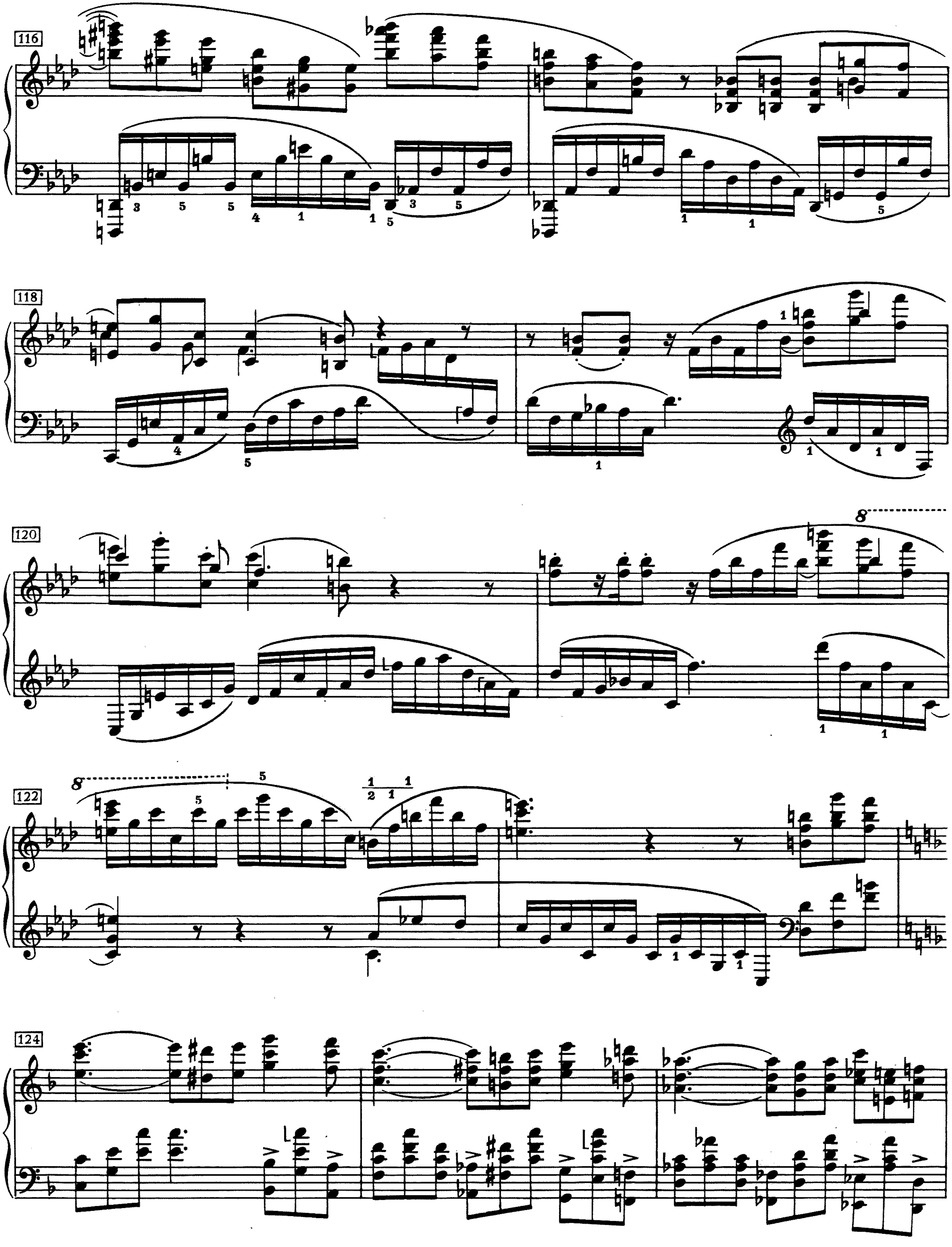


*) Herausgeber schlägt vor, die eingeklammerten Noten wegzulassen (vgl. Anmerkung S. 14).
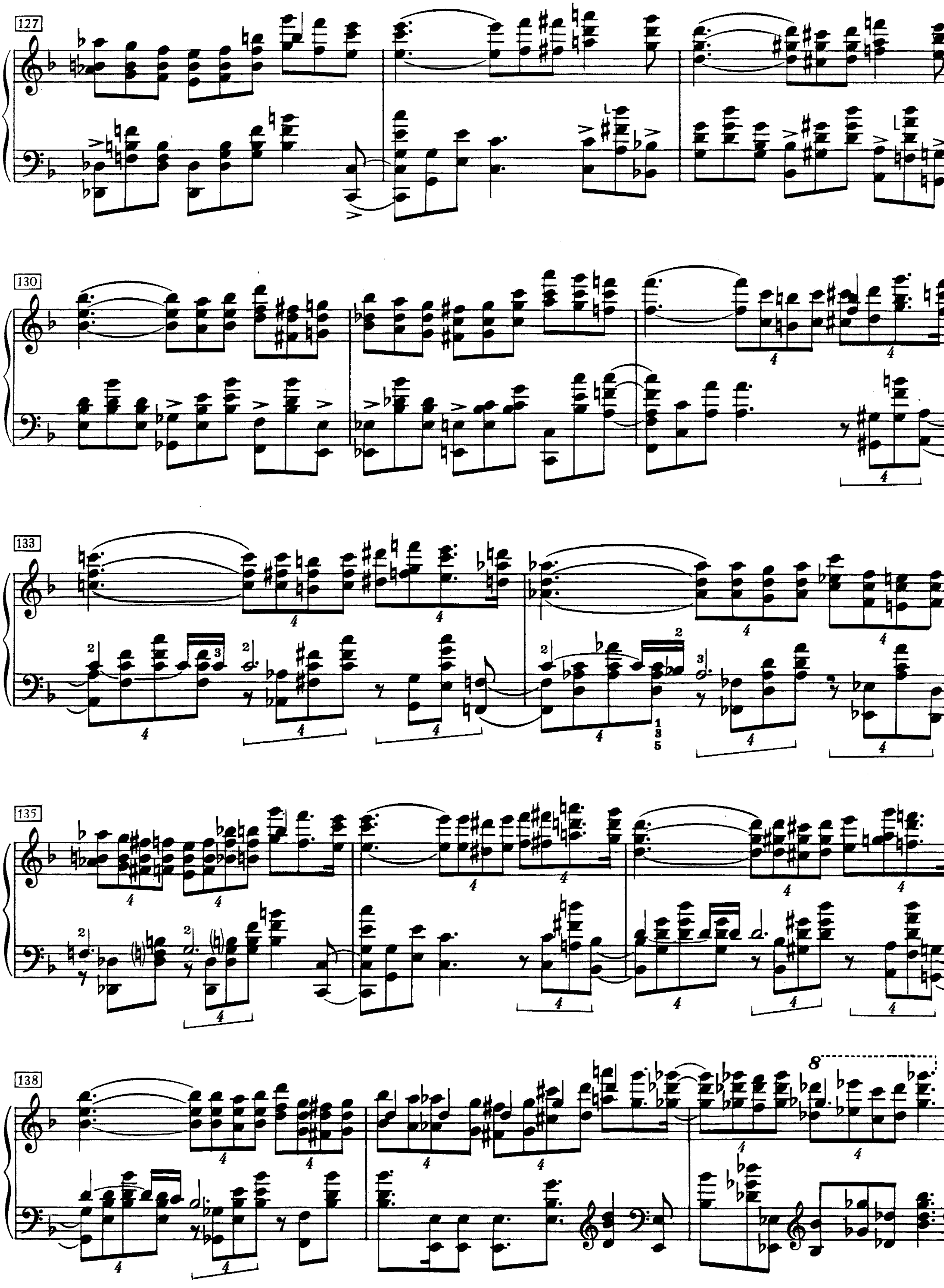
L'éditeur propose omettre les notes entre parenthèses (voir note p. 14).
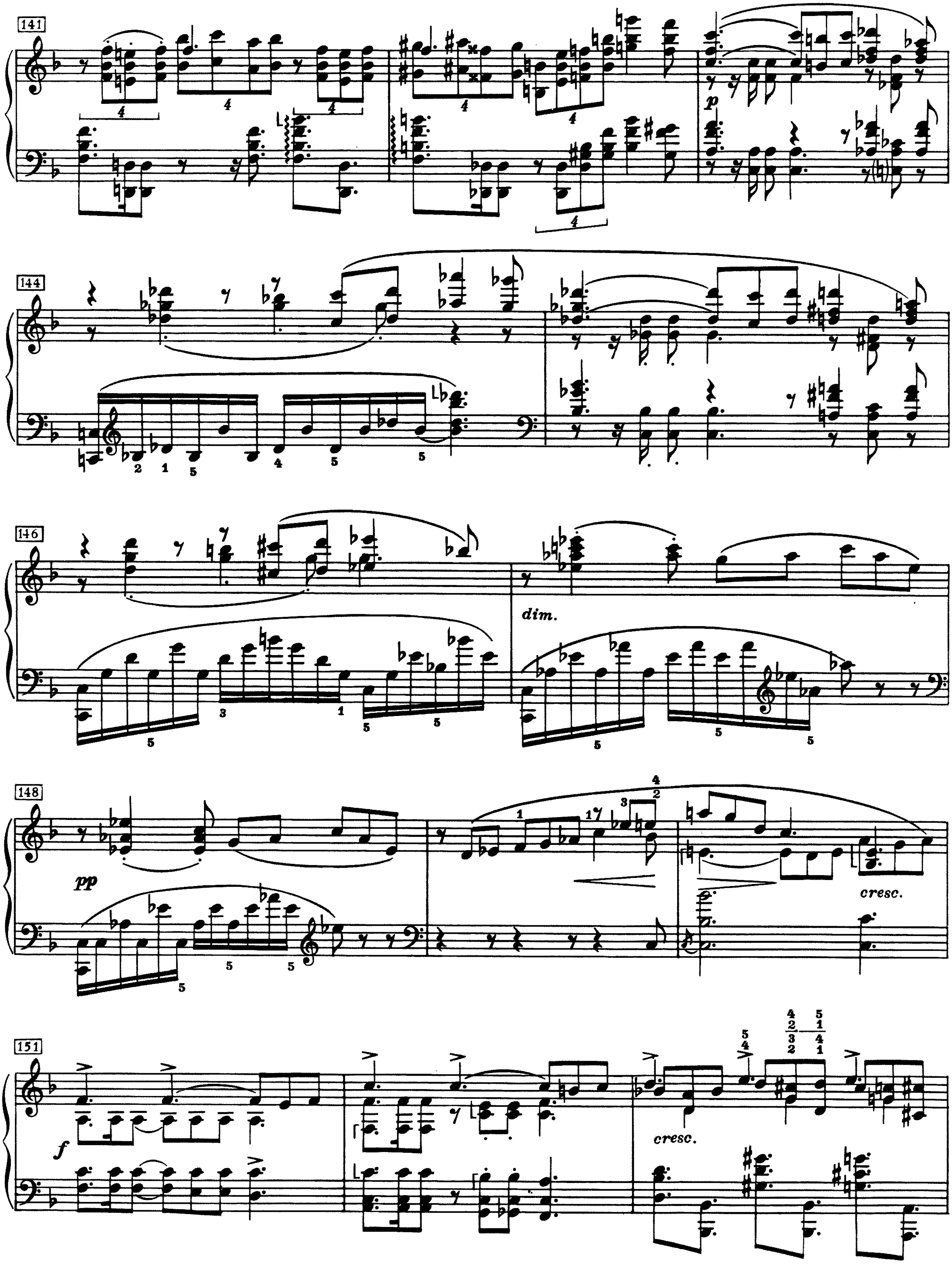
The editor proposes omitting the bracketed notes (cf. footnote p. 14).
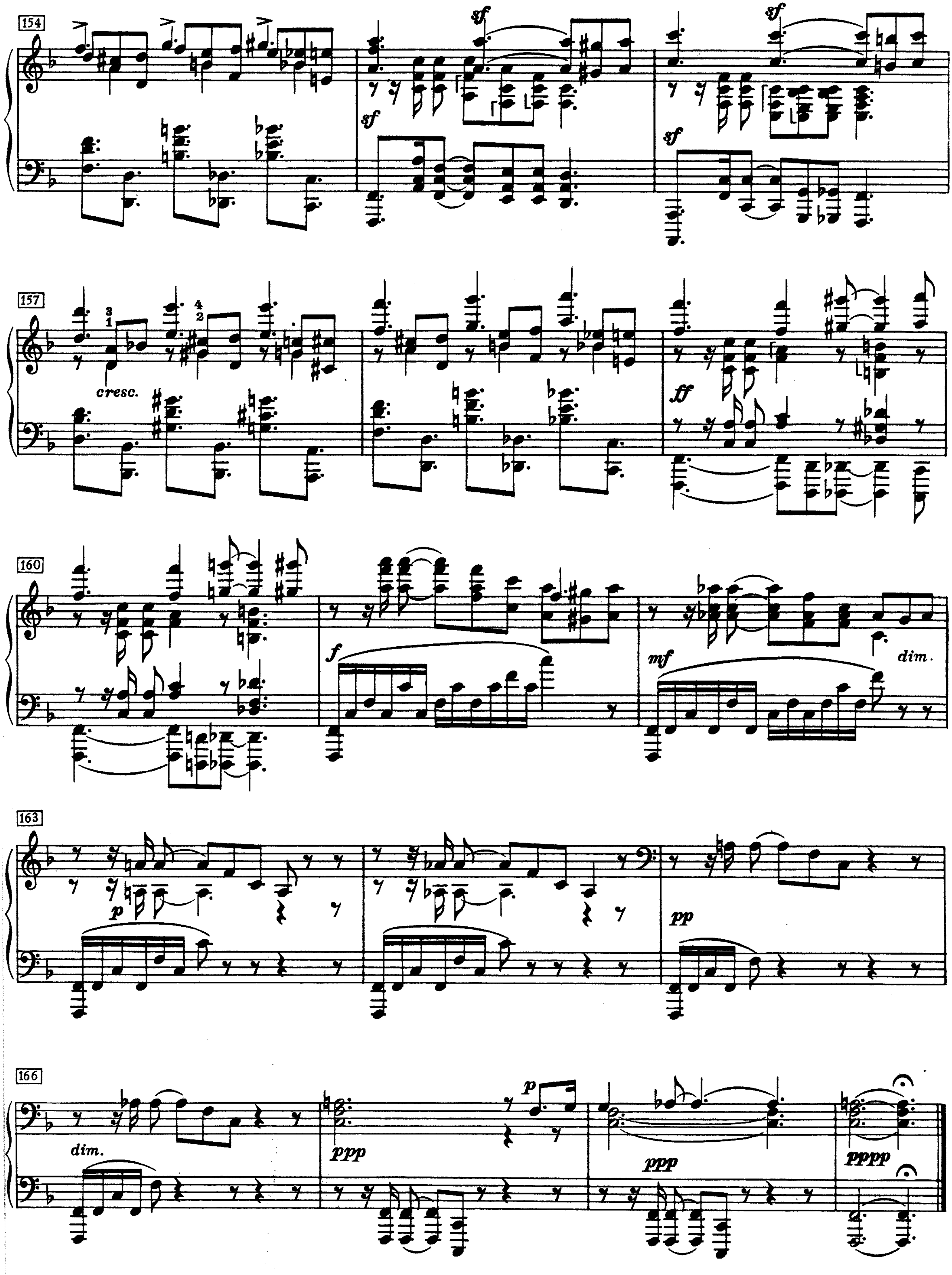

91
dim.
dim.
p
94
cresc.
97
cresc.
99
ff
101
ff


104
sf
107
5
5
1
109
112
114
cresc.
cresc.
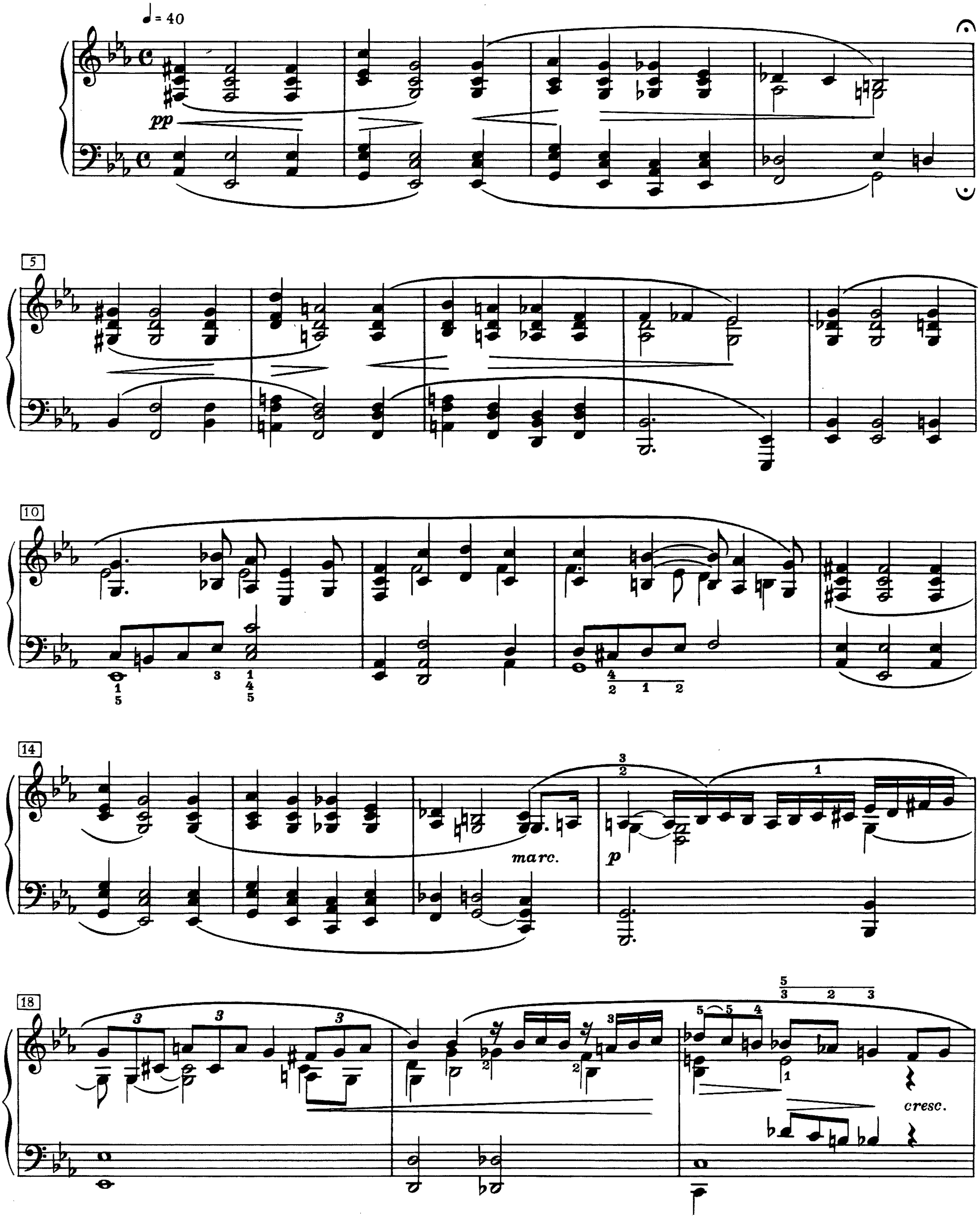

116
118
120
122
124
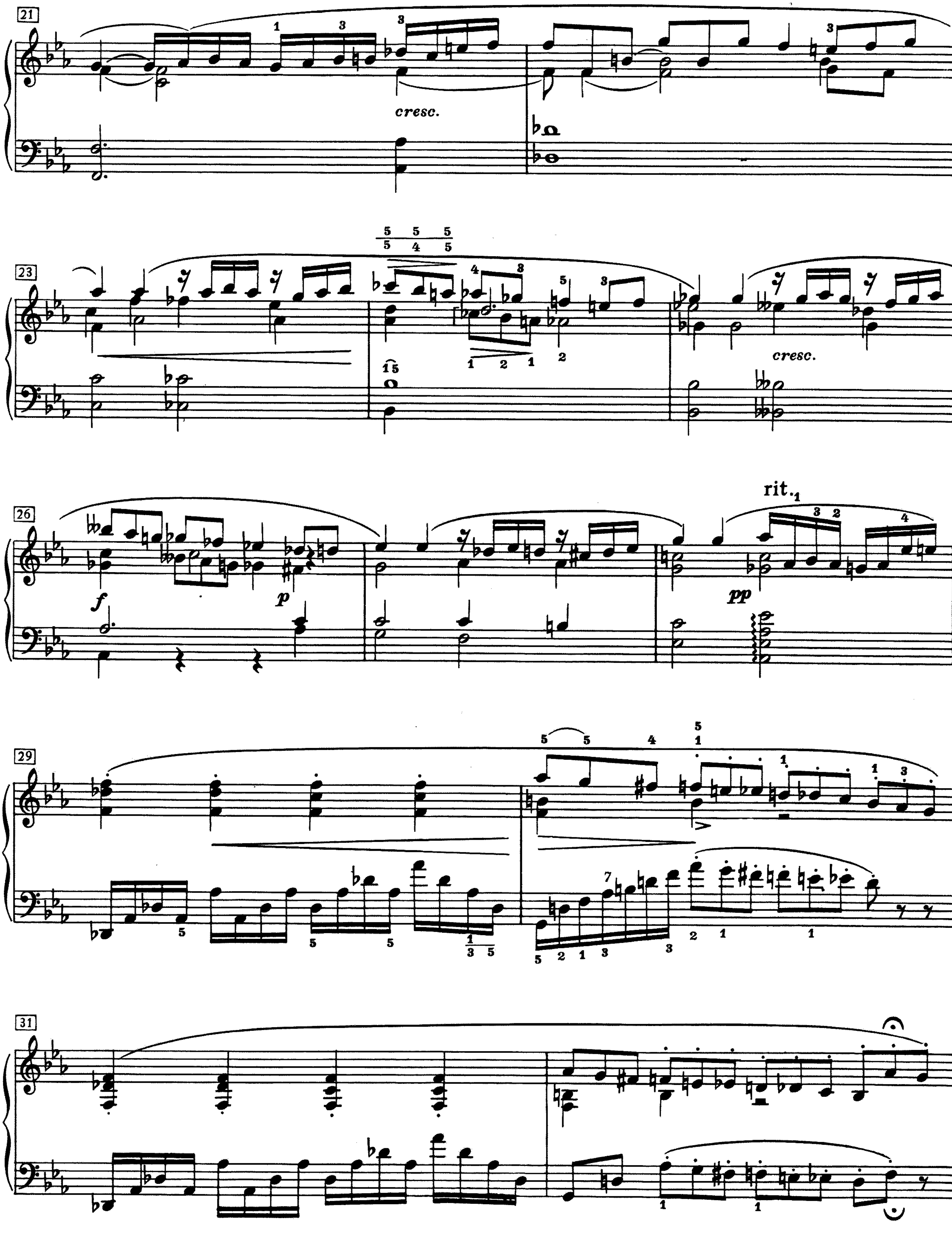

127
130
133
135
138
8
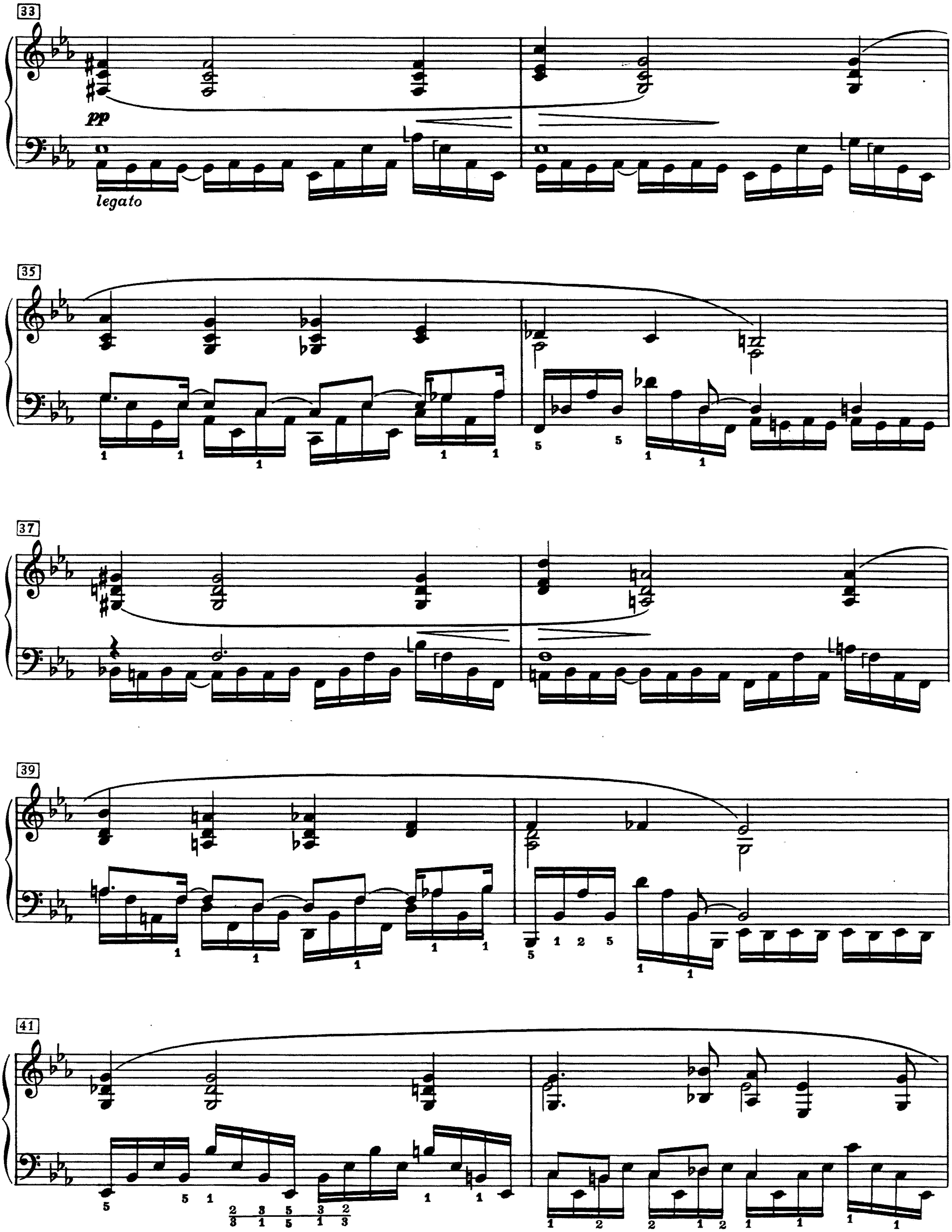

141
p
144
146
dim.
148
pp
cresc.
151
f
cresc.
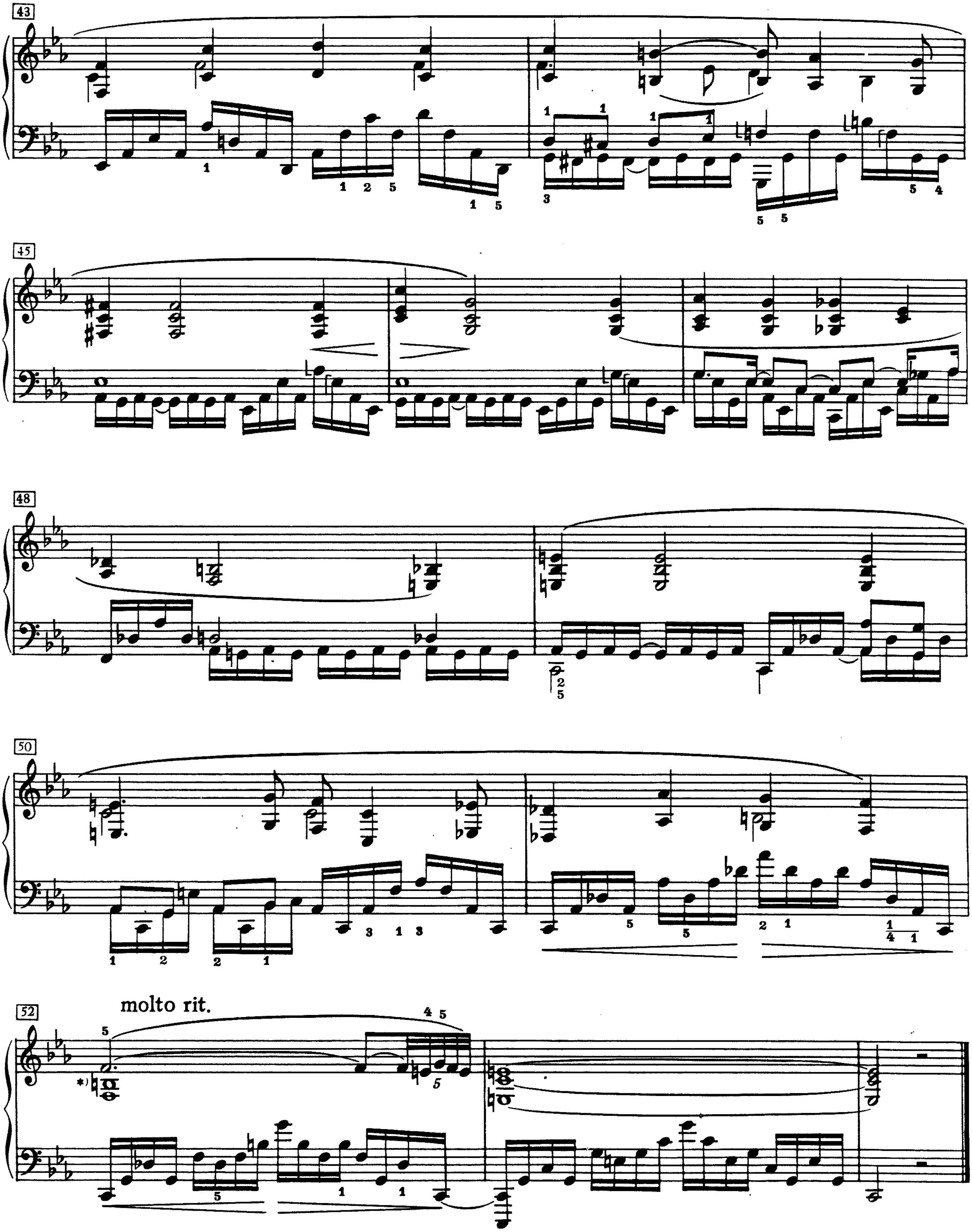

154
sf
sf
sf
sf
157
cresc.
ff
160
f
mf
dim.
163
p
pp
166
dim.
ppp
p
ppp
pppp

II




21
cresc.
23
cresc.
26
rit.
29
31


33
pp
legato
35
37
39
41
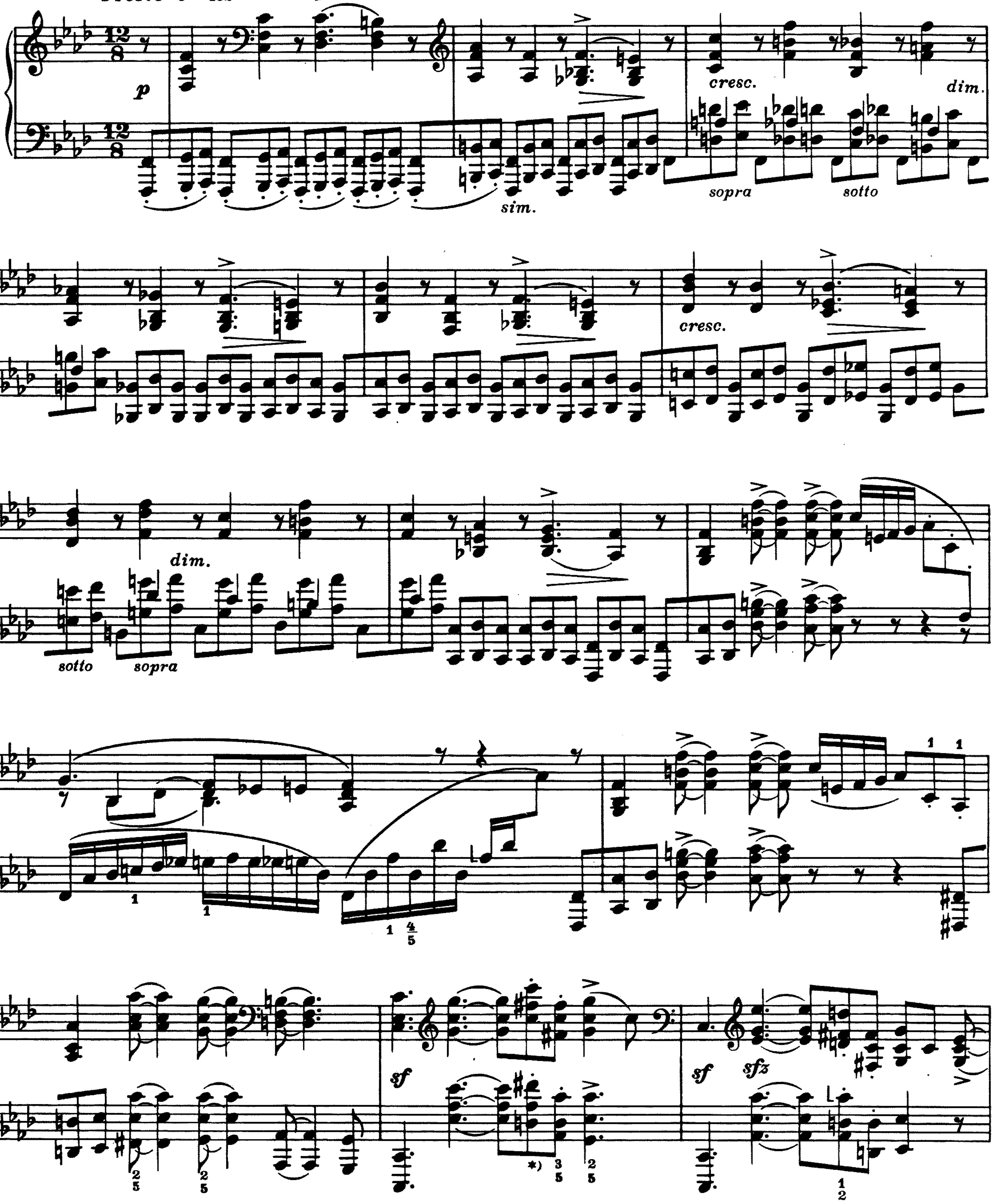


*) f und h müssen von der rechten Hand vorübergehend losgelassen und später wieder stumm niedergedrückt werden.

Le fa et le si doivent être relâchés pour le moment, et après, encore être pressés muet.

F and B must be temporarily released by the right hand and subsequently be mutely pressed down again.

III
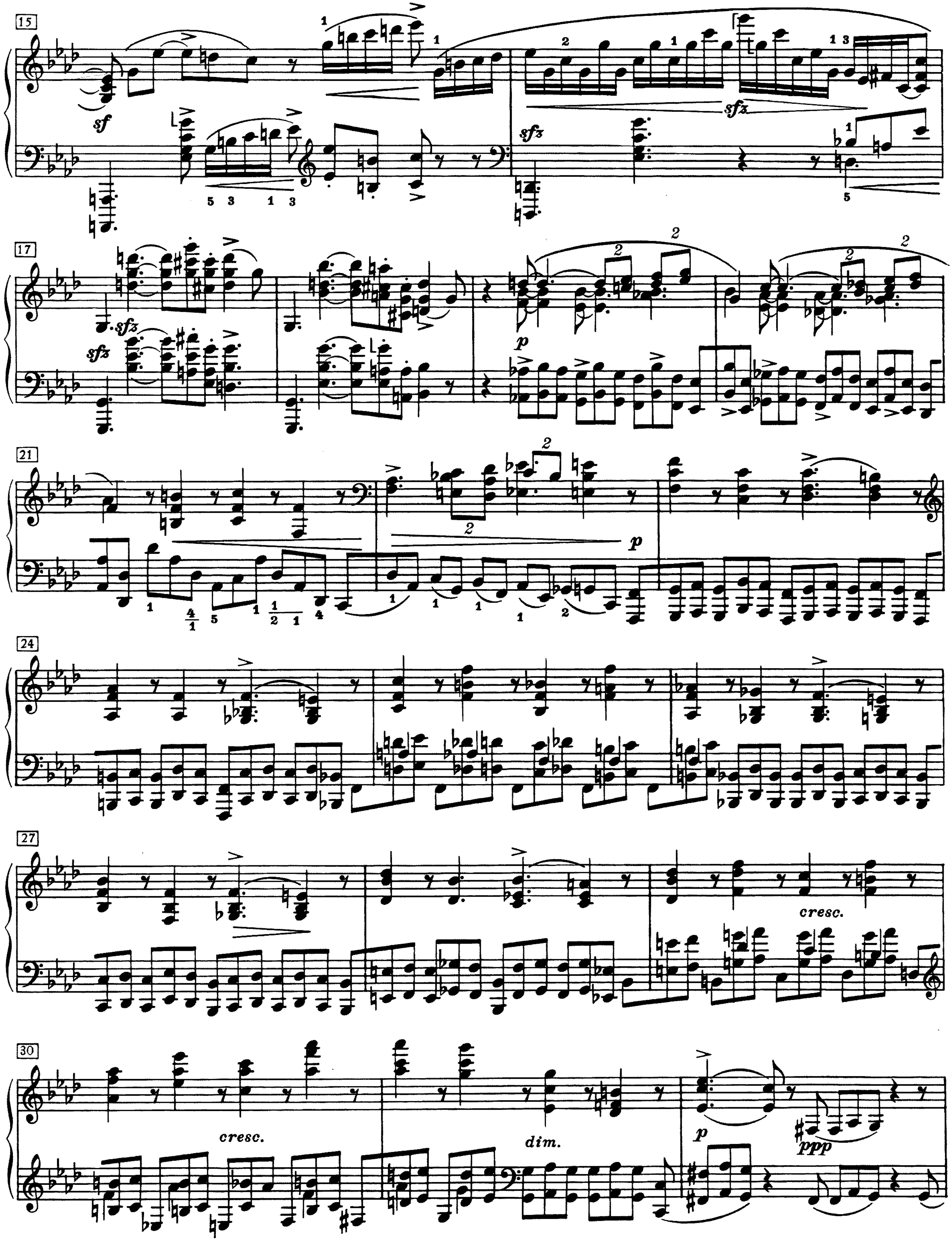
Presto ♩. = 132
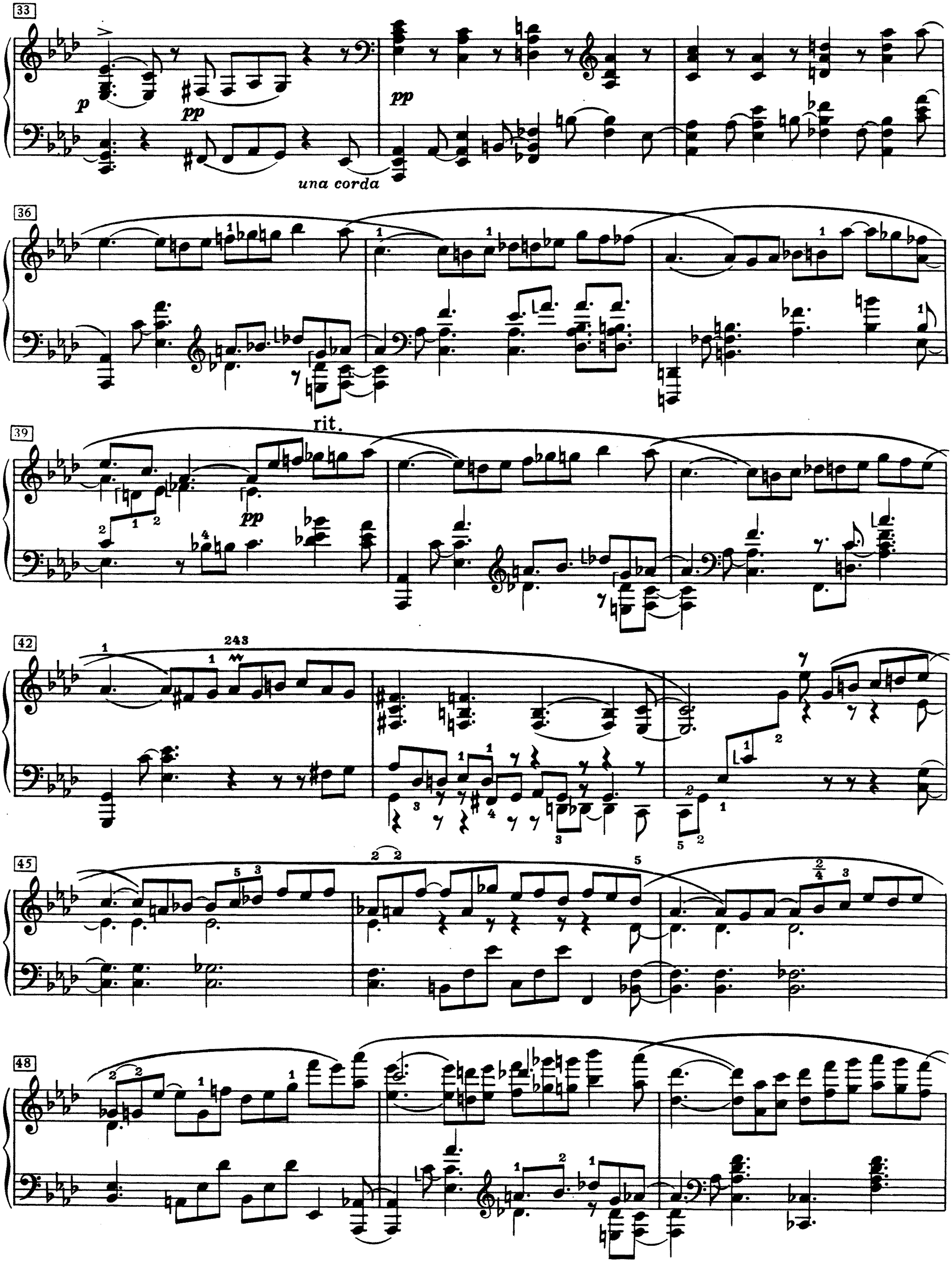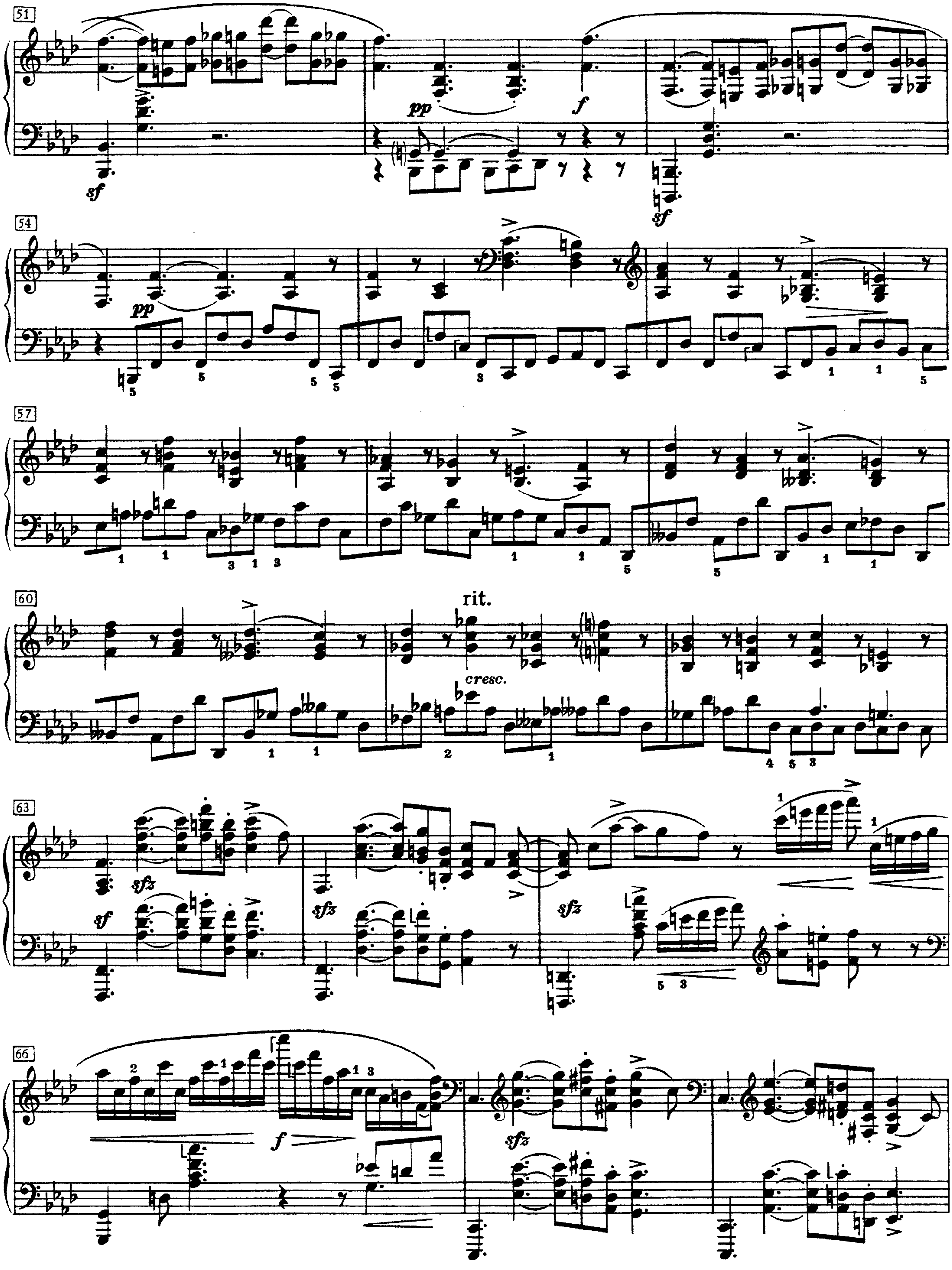


*) Wenn sich der Spieler zur Erleichterung der drei weiten Griffe entschließt, so können nur die oberen Töne fis c c der linken Hand weggelassen werden. Das gilt sinngemäß auch für analoge Stellen.
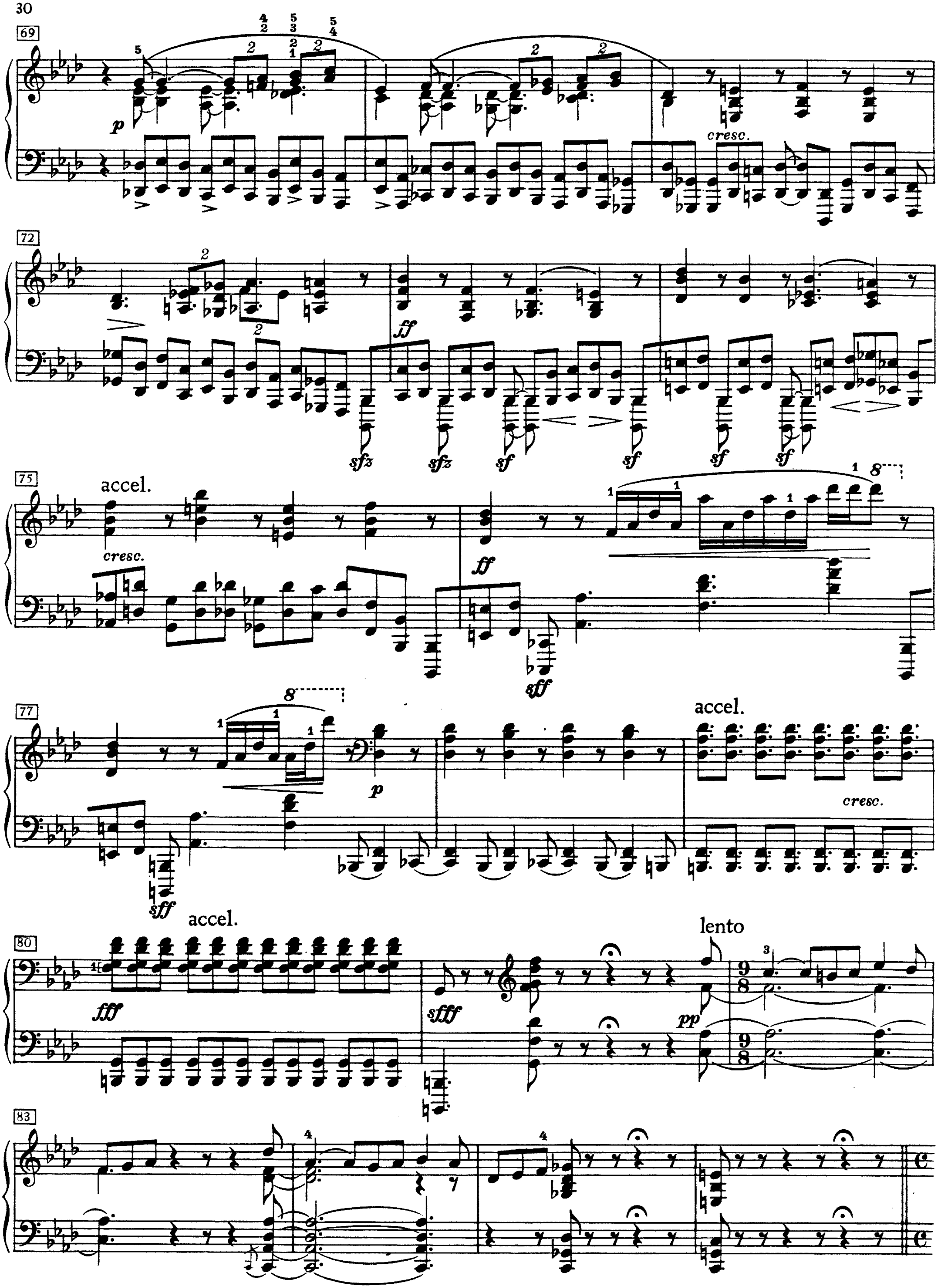
Si le joueur se décide à faciliter les trois accords étendues, seulement les notes supérieures: fa-dièse, ut, ut de la main droite puissent être omises. Celà est valable aussi pour les endroits analogues.

If the player decides for facilitating the three wide chords, only the upper F♯ C C of the left hand may be omitted. This is also valid in a similar sense for analogous passages.
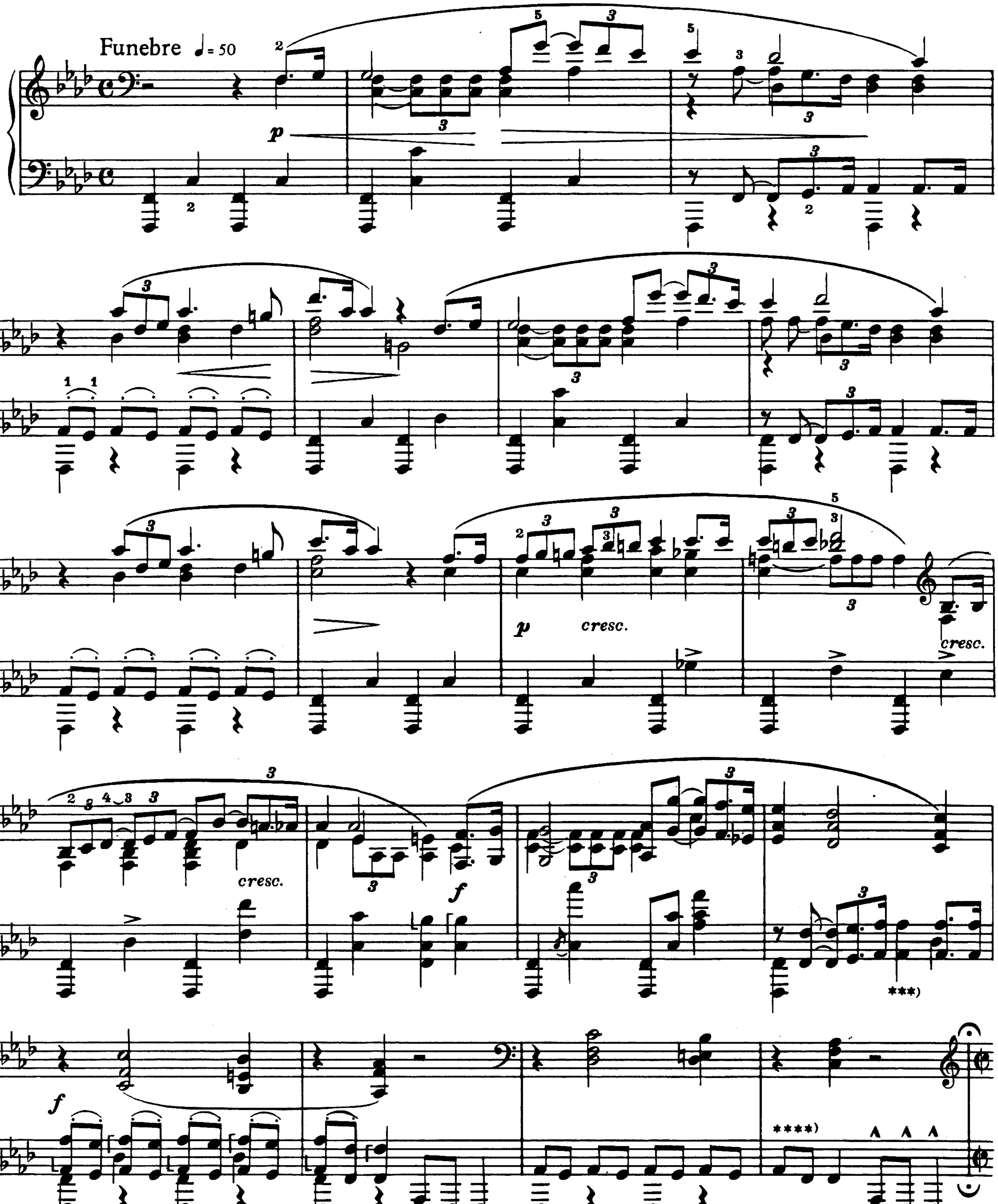

15
sf
sfz
17
p
21
24
27
30
cresc.
dim.
ppp


33
p
pp
pp
una corda
36
39
rit.
pp
42
45
48


51
sf
pp
f
sf
54
pp
57
60
rit.
cresc.
63
sf
sfz
sfz
sfz
66
f
sfz


69
p
cresc.
72
ff
sfz
sf
75
accel.
cresc.
ff
sff
77
p
accel.
cresc.
sff
80
accel.
fff
sfff
lento
pp
83

IV *)
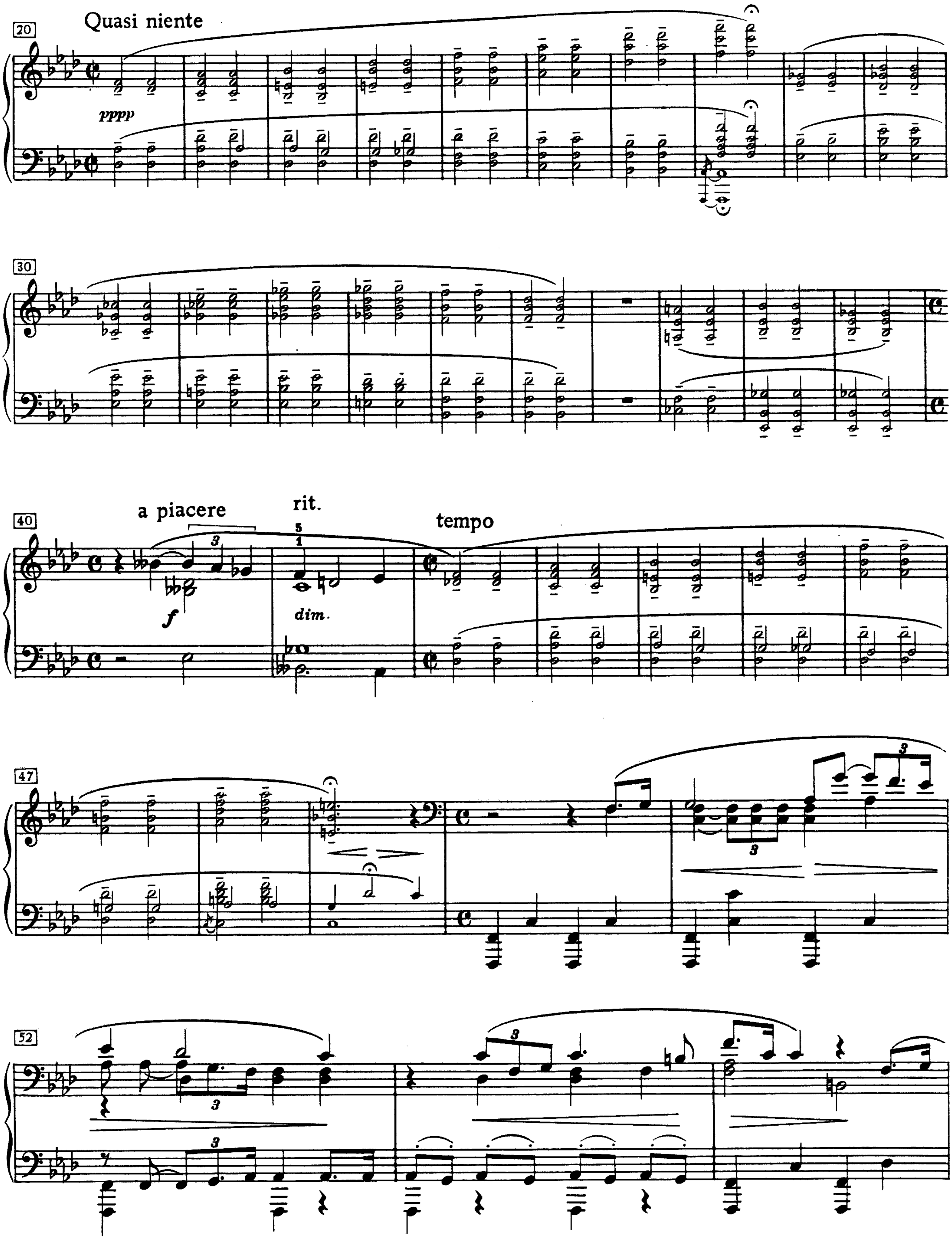


*) Dieser Abschnitt wird vom Herausgeber als vierter Satz betrachtet. Die Gesamtausgabe gibt dafür keine Anhaltspunkte.
**) Derartige Triolen spielte Skrjabin häufig so: ♩♩.♩. In Analogie zu Takt 6 u.a. ist diese Ausführung auch hier anzunehmen.
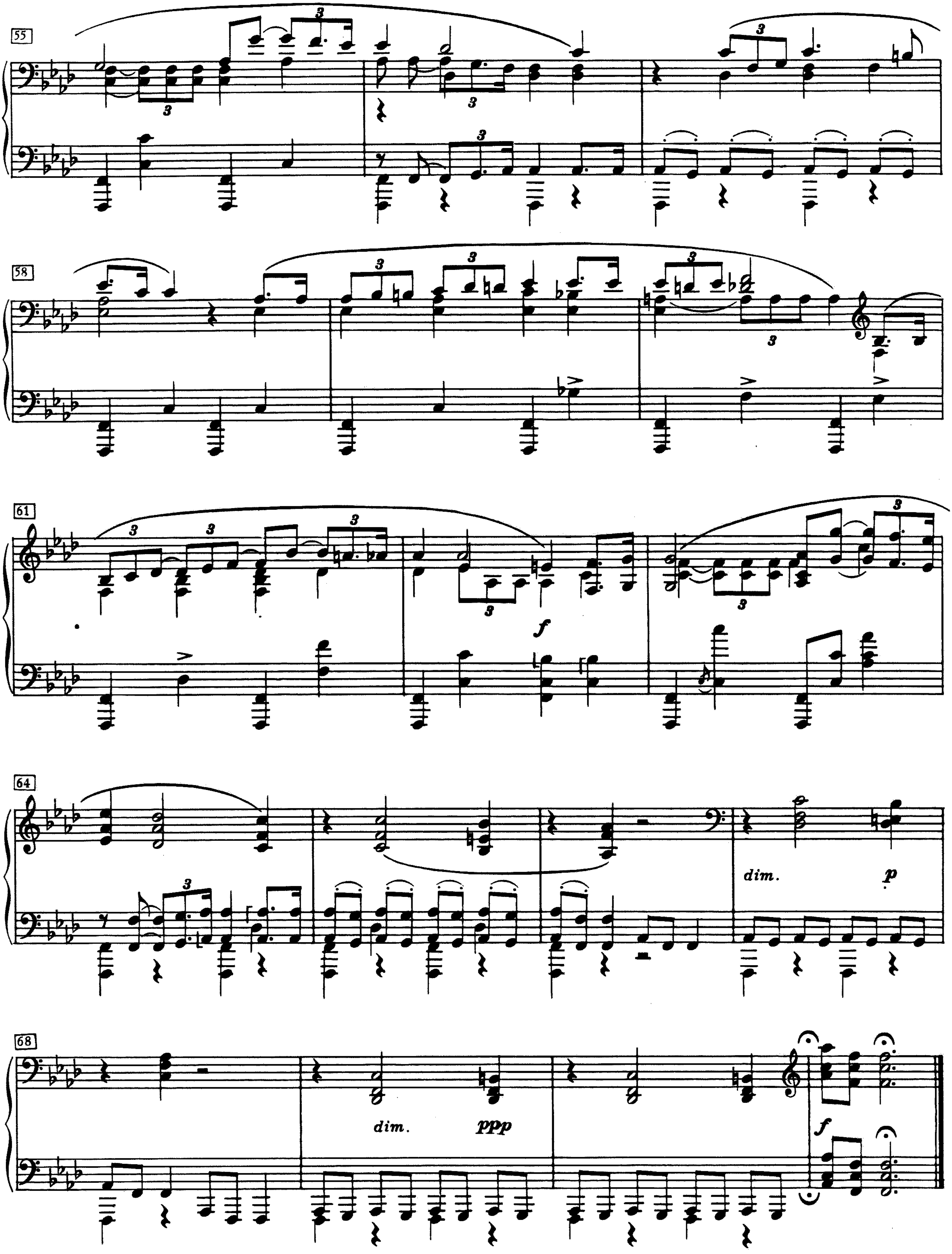
***) Herausgeber spielt hier wie in Takt 64.
****) Vgl. Takt 68.

Ce passage, d'après l'éditeur, est un quatrième mouvement. L'édition complète ne donne pas des indications dans ce sens.
Ces triolets, Scriabine a souvent joué: ♩♩.♩ Analogue à la mesure 6 etc. on doit supposer cette interprétation ici.

L'éditeur joue ici comme à la mesure 64.
Comp. mesure 68.

This section is regarded by the editor as a fourth movement. The complete edition does not provide any indications of this.
Triplets of this kind were frequently played as: ♩♩.♩ by Scriabin. In analogy to bar 6 and others this execution should also be presumed here.
Editor here plays as bar 64.
Cf. bar 68.


20
Quasi niente
pppp
30
40
a piacere
rit.
tempo
f
dim.
47
52


55
58
61
f
64
dim.
p
68
dim.
ppp
f